

# Alfred

a masque by Thomas Arne

Sunday November 15<sup>th</sup> 6.30pm St Stephen's, Hampstead

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## Programme

Welcome to our concert!

The narration will give some general indication of setting and plot developments, such as they are. In order to finish at an acceptable time, we are not including the spoken text of the masque, which in any case can be quite dense and rambling. Similarly the text of the choruses and recitatives where the music is missing will be mostly omitted.

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## Synopsis

It is Somersetshire in the year 878. King Alfred has fled from the marauding Viking invaders and finds shelter, incognito, in the humble home of a shepherd, Corin and his wife Emma. They tell of their honest and virtuous life whilst Alfred muses sadly on the ruinous state of his people and prays for help and direction. Initially he is unaware of two other fugitives nearby, who turn out to be his lost wife, Queen Eltruda and son, Prince Edward. In Act 2 a sad nymph is observed mourning the death of her lover in the battle. Emma and Eltruda are moved and Eltruda considers the human torment occasioned by war. Later, at night, Eltruda is restless and Alfred wakes and promises to protect her. Suddenly Edward returns with surprise news that 1200 loyal Britons have gathered to ask Alfred to lead them to battle against the Danes. The supernatural visitation by a Spirit gives Alfred the confidence he needs and the vision of a succession of wise rulers to follow.

**Following the interval** we learn that Alfred has been plotting with Prince Edward the overthrow of the invaders. In Act 3 Emma and Corin have only just twigged as to whom their guests are and sing of the perfect union and wish them well as Alfred and Edward go to war. The battle is sadly off-stage but thankfully quick. Peasants and shepherds 'etc' bring news of victory to Eltruda and there is general rejoicing, with the final number being, of course, 'Rule, Britannia!'

## Overture

Allegro moderato – Andante – Tempo di minuetto

### ACT 1

#### 1. Corin, a shepherd - Sheridan Edward, tenor

1 Though to a desert isle confin'd, in humble poverty we live.  
The honest heart, the virtuous mind, are riches splendor cannot give.

2 These hands inur'd to daily toil, can sow the ground, can plough and reap,  
And shall improve the gen'rous soil, thee and lovely babes to keep.

#### 2. Emma – a shepherdess, Corin's wife - Penelope Appleyard, soprano

1 The shepherd's plain life, without guilt, without strife, can only true blessing impart,  
As Nature directs that bliss he expects, from health and contentment of the heart.

2 Vain grandeur and pow'r, those joys of an hour, though mortals are toiling to find;  
Can titles or show contentment bestow? All happiness dwells in the mind.

3 Behold the gay rose, how lovely it grows, secure in the depths of the vale.  
Yon oak, that on high aspires to the sky, both lightening and tempests assail.

#### 3. King Alfred - Sheridan Edward, tenor

Genius of Britannia's isle, hope is inspiring, ardour firing,  
Gracious deign one heav'nly smile: help this island, this island to defend,  
O protect me, O direct me, to attain the glorious end.

#### 3. Duet: Emma and Corin

Then let us the snare of ambition beware, that source of vexation and smart,  
And sport on the glade or repose in the shade, with health and contentment of heart.

**4. Prince Edward, son of Alfred (for it is he!) - Sheridan Edward, tenor**

Come calm content, though late express'd , resume they mansion in my breast.  
Sweet fugitive return, return, for sorrow there delights to mourn.  
Thou, balmy comfort, bring repose or welcome death to end my woes.

**5. Eltruda, Alfred's Queen (for it is she!) - Kate Semmens, soprano**

1 Sweet valley say where, pensive lying, for me, our children, England sighing,  
The best of mortals leans his head.

2 Ye fountains, dimpled in my sorrow, ye brooks that my complainings borrow,  
O lead me to his lonely bed.

3 Or if my lover, deep woods, ye cover,  
Ah!, whisper where your shadows round him spread.

**6. Prince Edward - Joe Bolger, counter tenor**

Why beats my heart with such devotion, why swims my eyes when you are near?  
'Tis love that gives the busy motion, 'tis joy that drops the falling tear.

**7. Trio: Alfred, Edward, Eltruda**

1 Let not those who love complain if to part is killing pain.  
'Tis to make the bliss more dear, when the hour of meeting's near.

2 O joy of joys, we meet today to part no more away,  
For love has long arrears to pay. Away, away away.

**8. Emma**

1 If those who live in shepherd's bow'r press not the gay and stately bed,  
The new mown hay and breathing flow'r, a softer couch beneath them spread.

2 If those who sit at shepherd's board sooth not their taste by wanton art,  
They take what Nature's gifts afford, and take it with a cheerful heart.

3 If those who drain the shepherd's bowl no high and sparkling wines can boast,  
With wholesome cups they cheer the soul and crown them with the village toast.

4 If those who join in shepherd's sport dancing on the daisy'd ground,  
Have not the splendor of a court, yet love adorns the merry round.

**9 Emma**

Nymphs and shepherds come away, Wanton in the sweets of May  
Trip it o'er the flow'ry lawns, Swifter than the bounding fawns,

Nymphs and shepherds come away, Wanton in the sweets of May  
Trip it o'er the flow'ry lawns, trip it , trip it.

Frolic, buxom, blithe and gay, Nymphs and shepherds come away.

**ACT 2**

**10. Eltruda**

O peace thou fairest child of heav'n, to whom this sylvan scene was giv'n ,  
The vale the fountain and the grove, with eve'ry softer scene of love.  
Return sweet peace and cheer the weeping swain,  
Return with ease and pleasure in thy train.

**11. Alfred**

From the dawn of early morn to the shades of night returning,  
Still these guardian arms shall press thee, shield from dangers and caress thee, driving far from  
anxious care. Love , his downy wings extending, o'er thy pillow lowly bending, shall protect my  
blooming fair.

**12. Edward**

1 As calms succeed when storms are past and still the raging main  
So love will have its hour at last and borrow sweets from pain.

2 No more we'll shun the face of day beneath the shades to mourn,  
All joys with Alfred fled away all meet in his return.

**13. Spirit - Kate Semmens , soprano**

Hear, Alfred, hear, father of the state, thy genius heav'ns high will declare.  
What proves the hero truly great is never to despair.

**14. Eltruda**

1 Gracious heav'n, O hear me!  
Let vengeance long suspended strike at the guilty breast  
2 The heathen race shall fear thee,  
They saving arm extended to succor the oppressed.

----- **INTERVAL (approx. 20min)** -----

**15 Edward**

Vengeance, O come inspire me! Virtue and freedom fire me!  
Join me, ye sons of glory, the foe shall fly before ye  
And fame record your story in never dying lays.

**16 Alfred**

Though storms awhile the sun obscure, no cloud can quench his genial ray.  
Though lost to view he shines as pure as bright as in the blaze of day.  
At length triumphant o'er the night, his beams prevail and all is right.

**17. Spirit**

There honour comes, a pilgrim grey, to bless the turf that wraps their clay,  
And freedom shall awhile repair, to dwell a weeping hermit there

**ACT 3**

**18. Emma**

Safe beneath this lowly dwelling , tales of love and sorrow telling  
They be guil'd each other's care  
With this rural scene delighted, Mars and Venus seem'd united  
He so brave and she so fair.

**19 Eltruda (Recitative)**

Ah, me! What fears oppress my throbbing heart!  
This dreadful hour determines England's fate.  
O Alfred, O my husband. Shield him, heav'n, the cause is thine.  
O save my sinking country.

**20. Eltruda**

Guardian Angels, O descend, gracious Alfred to defend,  
Preserve him from each hostile snare, and show that virtue is your care.

**21 Emma**

1 Arise, sweet messenger of morn with thy mild beams this isle adorn,  
For long as shepherds sport and play, this shall be a holiday  
2 See morn appears, a rosy hue, steals soft o'er yonder orient blue  
Well are we met in trim array, to frolic out this holiday.  
3 Each nymph be like the blushing morn, That gaily brightens o'er the lawn,  
Each shepherd like the sun be gay, and grateful keep this holiday.

**22. March with side drum**

**23 Edward**

See liberty, virtue and honour appearing, with smiles and caresses each other endearing  
To keep the dear blessing hardly obtain'd , let virtue secure what our valour has gain'd :  
We can only boast our national right, when liberty, virtue and honour unite.

**24 Grand Ode in Honour of Britain - Alfred, Eltruda**

1 When Britain first at heav'n's command, arose from out the azure main  
This was the charter of the land, and guardian angel sung this strain.

Rule Britannia, Britannia rule the waves, Britain never will be slaves.

2 The nations not so blest as thee, must in their turns to tyrants fall  
While thou shalt flourish great and free, the dread and envy of them all .

Rule Britannia, Britannia rule the waves, Britain never will be slaves.

3 Thee, haughty tyrants ne'er shall tame, all their attempts to bend thee down  
Will but arouse thy generous flame, but work their woe and thy renown.

Rule Britannia, Britannia rule the waves, Britain never will be slaves.

4 The uses still with freedom found, shall to thy happy coast repair  
Blest isle! With matchless beauty crown'd, and manly hearts to guard the fair.

Rule Britannia, Britannia rule the waves, Britain never will be slaves.

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## Alfred

Alfred has a confusing history. It has been variously a masque (a form of festive courtly entertainment with verse, drama, music and dance, usually elaborately staged), an opera, a serenata and an oratorio and has comprised anything from 7 musical numbers to over 30.

Its first incarnation was as a somewhat peculiar birthday present for the three year old Princess Augusta, daughter of Frederick Prince of Wales. The reaction of the little girl to this generous gift has not been recorded but it later became a hugely popular public success, not least through the final patriotic song, 'Rule, Britannia!' (original punctuation).

The first performance, part of a day of grand celebrations on 1<sup>st</sup> August 1740, was at Cliveden, Frederick, Prince of Wales' house sitting high above the Thames. It was performed by some of the top artists from London and such was its success – despite a downpour sending the performers inside - that another performance was arranged for the following day. Among the singers was Arne's wife, the illustrious Cecilia Young.

Quite why he commissioned this performance is unknown but the Prince had a running battle with his father, George II, concerning his preference for foreigners over the native British, particularly in the arts and the date was also the 30<sup>th</sup> Anniversary of the accession of the House of Hanover, so it likely there was a political motive. The Masque presents an allegory of a fair and just ruler (Alfred / Frederick) in his rural retreat (the shepherd's 'cot' / Cliveden) planning the overthrow of a heathen foreign invader (The Vikings / George II) to restore to the nation to 'liberty, virtue and honour'. The whole is a highly romantic vision of ideal monarchy and no doubt Frederick was delighted. At that time, a classical education would have given the privileged audience clear understanding of the message being conveyed. The upper classes identified with the Greeks and Romans and regarded themselves as their civilized descendants living in their fine houses often built in the style of Greek or Roman temples.

There is evidence to suggest that *Alfred* had already been prepared for public performance at Drury Lane Theatre in London some six months earlier and that it was held back for the private premier. It is not recorded how much of the original performance at Cliveden related to later versions but was known to be in 2 acts with only a few musical numbers. Subsequent versions have employed up to 70 numbers in various combinations and 30 of these musical settings have survived, mostly published by Walsh in 1750, which forms the basis for the edition most used today, published by the Musica Britannica Trust in 1981, which we are following tonight.

However, *Alfred* continued to evolve and be adapted for the available performers and the circumstances of performance. Publishers of the time tended to print smaller scale pieces such as individual songs in order to maximise sales, rather than the choruses – of we have the words but no music - and orchestral numbers - only two of which were published, the Overture and March. Also most of the recitatives are missing. So, much of what was originally performed is conjectural and there is no definitive version of *Alfred*.

It was revived in its various guises throughout the middle 18<sup>th</sup> century, in London and Dublin, the last recorded performance in Arne's lifetime being 1762 and many of the songs became popular in London's pleasure gardens, particularly Vauxhall and of course 'Rule, Britannia' took on a life of its own.

The libretto was written by two Scottish poets, James Thomson and David Mallet, though it is not clear who wrote what. In the earliest versions and some later revivals, blank verse predominated and music was very much reduced and of secondary importance leading to a legal dispute between Arne and the producer, Garrick, in probably the first musical copyright claim.

## Rule, Britannia!

By 1740 when Thomson penned the lyrics, Britain's declining navy certainly did not 'Rule the waves' and whereas nowadays we might bellow the assertion, "Britannia rules the waves", the original lyrics instead exhort her to 'rule' them. Similarly when Thomson declares "Britons never will be slaves", we find it easier to sing a defiant, "never, never, never". Ten years earlier he had written 'The Tragedy of Sophonisba' in which the proud princess of Carthage, a major sea power, kills herself rather than submitting to slavery under the Romans.

The reference to "haughty tyrants" may have been a dig at the foreign Hanoverian court – whose powers had been curbed on the way to establishing a modern constitutional monarchy - and the contrast between this and the royal absolutism prevalent through much of Europe. Throughout the eighteenth century, Britain was either at war with or simply hostile to the French – who supported the Jacobites in their attempt to oust the Hanoverians - and the Bourbons were probably the main subjects of the sentiments expressed in the lyrics. Equally, Spanish naval aggression was another obvious target.

The lyrics became a symbol of Britain's independence and libertarian ideals based on a strong naval defense of our island. Having initially had a more jesting tone, it assumed ever more patriotic fervor as Britain, with its strengthening naval influence became a colonial force.

The song became popular immediately after its first public airing in Alfred, and that great pilferer of musical material, Handel, quoted it just the following year in his Occasional Oratorio. Beethoven, Wagner, Johann Strauss, Elgar, Sullivan all used it and of course Britannia rules great waves of emotion each year at the Last Night of the Proms in arrangements by either Henry Wood or Malcolm Sargent.

## Thomas Arne (1710 - 1779)

Arne was born comfortably into a family of upholsterers in Covent Garden and he was educated at Eton College. He was both baptised and buried in St Paul's Church, Covent Garden where you can see a plaque illustrated with 'Rule, Britannia!' He was crazy about music but just like Handel, his family wanted him to study law. He had to practice in secret and again like Handel smuggled a spinet into the house and played, the strings muffled by a handkerchief, whilst the family slept. A meeting with the composer Michael Festing at the opera made him determined to follow his passion. Festing taught him the violin and introduced him to the musical life of London and Oxford.

Being a Catholic, Arne was barred from most of the important musical posts but was at the centre of theatrical musical activities in London in the mid-18<sup>th</sup> century, writing music for over 90 works for the stage. Most of this music was lost, probably burnt in the Covent Garden fire of 1808. He composed popular masques and operas for Drury Lane and later Covent Garden to where he defected after a dispute between Garrick his sister, the famous soprano Mrs Cibber (who also sang in the first ever Messiah in Dublin).

Arne married Cecilia Young, a soprano who had studied with Geminiani and was much favoured by Handel, for whom she performed in several of his premieres. However, she and Arne became estranged for twenty years with rumours of her drinking heavily and infidelity. Arne said of her that she suffered from 'passions, equal to raving madness' and took up with one of his pupils. Arne himself was described in unflattering light by Burney's memoirs, "He never could pass by a woman in the Street, to the end of his life, without Concupiscence, or in plain Engl. *picking her up*, if her look was not forbidding or impractical".

Arne became the leading composer of the pleasure gardens at Vauxhall, Ranelagh and Marylebone writing numerous songs and organ concertos and other instrumental music. He kept up with fashion, adapting to the emerging early classical style of JC Bach and Haydn, particularly in the 4 Symphonies of 1767. His most popular stage works, *Comus* and *Ataxerxes* were performed well into the 19<sup>th</sup> century and the latter impressed Haydn greatly. Arne was eventually reunited with his estranged wife just six months before he died.

Arne was credited with writing what became recognised as a typically English style of music. During his lifetime it was said that he achieved more popularity than any other English composer including Purcell. Charles Burney wrote, "*The melody of Arne ... was so easy, natural and agreeable to the whole kingdom, that it had an effect upon our national taste*".



### **Steven Devine (Director)**

Steven Devine enjoys a busy career as a music director and keyboard player working with some of the finest musicians. Since 2007 Steven has been the harpsichordist with London Baroque in addition to his position as Co-Principal keyboard player with the Orchestra of the Age of Enlightenment. He is also the principal keyboard player for The Gonzaga Band, Apollo and Pan, The Classical Opera Company and performs regularly with many other groups around Europe. He has recorded over thirty discs with other artists and ensembles and made six solo recordings. His recording of Bach's Goldberg Variations (Chandos Records) has been received critical acclaim - including Gramophone magazine describing it as "among the best". Volumes 1 and 2 of the complete harpsichord works of Rameau (Resonus) have both received five-star reviews from BBC Music Magazine and Steven's new recording of Bach's Italian Concerto (Chandos) has been voted Classic FM's Connoisseur's choice. He made his London conducting debut in 2002 at the Royal Albert Hall and is now a regular performer there - including making his Proms directing debut in August 2007 with the Orchestra of the Age of Enlightenment. He has conducted the Mozart Festival Orchestra in every major concert hall in the UK and also across Switzerland. Steven is Music Director for New Chamber Opera in Oxford and with them has performed repertoire from Cavalli to Rossini. For the Dartington Festival Opera he has conducted Handel's Orlando and Purcell's Dido and Aeneas. From 2016 Steven will be Curator of Early Music for the Norwegian Wind Ensemble and will complete his complete Rameau solo recordings for Resonus Classics.

### **Kate Semmens (Soprano)**

Kate is a soprano with a wide and varied career, singing in opera, and widely on the concert platform. She has sung with some of the most eminent choirs and consorts including the Monteverdi Choir, Gabrieli Consort, Dunedin Consort, Eric Whitacre Singers, Brabant Ensemble and the Taverner Consort. With these she has recorded several CDs and appeared in some of the world's major concert halls. In opera, Kate has played many roles' in repertoire ranging from Purcell to Michael Nyman. This summer she was Lena in New Chamber Opera's production of Salieri's *'La Locandiera'*. Kate particularly enjoys chamber music, and has been collaborating with harpsichordist Steven Devine in programmes based around the music of the pleasure gardens and also the notebooks of Anna Magdalena Bach which they have just performed for the London Bach Society. They will be recording a new solo recital CD in the Spring.

### **Penelope Appleyard (Soprano)**

Soprano Penelope Appleyard is a soloist and consort singer, her particular love being historical music. She has performed and recorded with ensembles including Arcangelo, The Taverner Consort, Wiener Akademie, Armonico Consort, The Orchestra of St John's, the Royal Shakespeare Company and the New London Consort, with whom she has appeared as a soloist in concert and early opera in major venues internationally. She appears regularly as a soloist in oratorio, highlights including *Bach's B minor Mass* at the Bologna Festival and Bach Festival in Bath Abbey. Operatic roles have included Cupid (*Venus and Adonis*) Dorinda (*The Tempest*) Shepherdess and Siren (*King Alfred*) Bonvica (*Bonduca*) Pallas (*Judgement of Paris*) and most recently Second Woman (*Dido and Aeneas*) at St John's Smith Square, Mopsa (*Fairy Queen*) at Vienna's Konzerthaus and Belinda (*Dido and Aeneas*) at Bridgewater Hall alongside Roderick Williams and Anna Dennis. Penelope also greatly enjoys chamber music and working as a soloist with small ensembles. In this capacity she has given recitals at Handel House with Julian Perkins, founded award-winning madrigal group Chapter Five, and regularly collaborates with lutenist Hector Sequera, with whom she has given several recitals for the National Lute Society and the Medieval and Renaissance Society. Penelope has recently recorded Handel's *Neun Deutsche Arien*, due for release in 2016 with Convivium Records, featuring Penelope Spencer (violin) and Gail Hennessey (oboe). In the coming weeks she looks forward to performances of *St John Passion*, *Christmas Oratorio*, *Creation* and *Messiah*. [www.penelopeappleyard.co.uk](http://www.penelopeappleyard.co.uk)

### **Sheridan Edward (Tenor)**

Sheridan Edward studies with Tim Evans Jones and David Crown, and receives coaching from Liz Rowe. Recent roles include Conte Alfiarita La Locandiera (New Chamber Opera), Remendado Carmen, Borsa Rigoletto and Spoletta Tosca (all for Opera Brava), Gastone La Traviata (Opera South), Danilo (cover) The Merry Widow (Kentish Opera), Borsa Rigoletto (Opera

Loki), Vasek (cover) *The Bartered Bride* (Kentish Opera), *Tsar Berendey The Snowmaiden* (University College Opera), *Tebaldo I Capuleti e i Montecchi* (Opera Undone), *Acis Acis and Galatea* (Ahmadi Music Group, Kuwait), *Rector Peter Grimes* (Nottingham Philharmonic), *Venditore di Frutta I gioielli della Madonna* (Opera Holland Park) and *Don Ottavio Don Giovanni* (Mid Wales Opera Young Artist Programme). Equally comfortable in a contemporary setting, Sheridan also recently originated the roles of *Madame Pace Six Characters in search of a Stage* (The Music Troupe), and *Ant The Ant and the Grasshopper* (Tete-a-tete and Grimeborn Opera festivals). He is also a member of the ENO, Opera North and Scottish Opera extra choruses. His solo concert experience includes *Magnificat*, *St John Passion* and *Christmas Oratorio* (Bach), *Requiem*, *Mass in C Minor*, and *Vespers* (Mozart); *Messa di Gloria* (Puccini), *Oratorio de Noël* (Saint-Saëns) *Petite Messe Solennelle* (Rossini), *Messiah* (Handel), *Crucifixion* (Stainer), *Olivet to Calvary* (Mauder), *Theresienmesse* and *Paukenmesse* (Haydn), *Passion Oratorio* (Loewe) and *The Last Judgement* (Spohr).

### **Joe Bolger (Counter tenor )**

Joe's affective voice and elegant musicianship have seen him develop a reputation as a versatile countertenor across a variety of repertoires. In opera he has worked for companies including Opera North, Music Theatre Wales, New Chamber Opera, Size Zero Opera and Ensemble Serse. He has regularly appeared at both the London Handel Festival and Tête à Tête Festival. Highlights as a concert soloist include Bach *St Matthew Passion* with Armonico Consort, Handel *Messiah* with both Lincoln Cathedral Choir and Music for Awhile under the direction of Laurence Cummings and Handel *The Choice of Hercules* with Badinerie at the Dora Stoutzker Hall, Cardiff. He has also appeared at The Vale Festival in a programme of music by Elena Langer for Welsh National Opera. Joe has developed a particular affinity with the song repertoire. He received 2nd Prize in the 2014 John Kerr award for English Song and 1st Prize in the 2012 Eileen Price Lieder Prize at the Royal Welsh College of Music and Drama. *Duo Seraphim*, his voice-lute ensemble with Richard MacKenzie made their debut in this year's Brighton Early Music Festival.

### **Dino Mahoney (Narrator)**

Dino (Konstandinos) is based in London but frequently hops over to Hong Kong. Born and bred in London of Greek-Irish-English extraction Dino lived in Hong Kong for fifteen years in the nineties and noughties where he is well known as a radio broadcaster; his radio soap, 'Songbirds' was broadcast twice a week on Radio Television Hong Kong (RTHK Radio 4) for several years, aimed at a youth audience there is a generation growing up now who remember his voice vividly. Other Hong Kongers will know him from the South China Morning Post, Hong Kong's leading English language newspaper, where he was a theater, dance and music critic and an arts journalist. He also taught at the City University of Hong Kong and currently teaches Creative Writing at the University of Hong Kong. Dino is a performance poet and an award winning playwright, he has read his poems and had his plays performed in both Hong Kong and London such as his best known play, *YOYO*, past winner of the London International Drama Prize. He has also had radio plays performed on the BBC World Service and Radio 4. In 1989 Dino was commissioned by the Chung Ying Theatre Company to write a play, 'Dragon Island,' to commemorate the handover of Hong Kong to China, a Hong Kong/British theatrical collaboration which was broadcast internationally. Dino (Majiho) can be seen on You Tube in his latest poetry/music video, 'Hong Kong Bar Hop,' a celebration of Hong Kong night life.

### **Linden Baroque Orchestra at 30**

Musical historians disagree about most things and the exact birth date of Linden Baroque is no exception; moreover founding members' memories are now becoming unreliable. The first public appearance is recorded as participation in a church service on Christmas Day 1984 and like the Queen, we shall designate this the official birthday – so this year we celebrate our 30<sup>th</sup> birthday. In the early 1980s if you had an interest in playing baroque music you might have been thought of as a little eccentric – why nibble at this simple, undemanding stuff when there was Brahms, Mahler and Shostakovich to chew on? The main professional period instrument bands in this country such as The Academy of Ancient Music and The English Concert, both founded in 1973, still had relatively small followings and the available recorded repertoire was limited, with most of today's well-known orchestras and ensembles having not yet been formed. There was no need to play on the apparently uncontrollable and frankly unpleasant sounding instruments of the period:

two hundred years of development and improvements had, after all, eradicated their intolerable faults and idiosyncrasies and there was much derision from the musical mainstream.

And so it was that a few independent-minded friends secreted themselves behind closed curtains in a house in Linden Gardens, West London, to perform unnatural acts with some rather strange objects. Paul Goodwin, the foremost baroque oboist of his generation, was miraculously persuaded to be musical director and the first proper concert took place at the Hammersmith Hospital in March 1985 to raise money for the Friends of the hospital.

Some of the original members from those days are playing tonight, including Mathew Dart, Simon Galton, Nicola Hayston, Nicholas Jackman and Linda MacDonald.

From the start Linden attracted keen amateurs, advanced students, music teachers and other professional musicians and many players have progressed to professional careers in early music. We have played at venues as varied as Peterborough Cathedral, The Horniman Museum, Penshurst Place, Knole House, Eton College Chapel, Rome and this summer in Berlin.

Notable performances included the first UK performance of Jean Gilles' Requiem and several modern premiers of music by J F Fasch, an obscure though prolific German composer, which led to the release of a CD on the Meridian label, directed by our second musical director, Walter Reiter and including, in addition to a Missa Brevis and orchestral suite, a splendid violin concerto with soloist Catherine Martin, who returns in a concert with us at St Stephens on March 6<sup>th</sup>.

Linden Baroque is self financing and concerts cost a lot. We love what we do and pay for the privilege of sharing our enjoyment with as many people who can spare their valuable time to come and listen and we are wildly grateful for your tickets which help to make it possible to continue. Thank you for the last 30 years!



## L i n d e n   B a r o q u e   O r c h e s t r a

**Director from the Harpsichord:** Steven Devine

**Soloists:** Kate Semmens & Penelope Appleyard (sopranos), Joe Bolger (counter tenor), Sheridan Edward (Tenor)    **Narrator:** Dino Mahoney

**Violin 1:** Ben Sansom (leader), Nicola Hayston, Jocelyn Slocombe, Ian Cutts, Carolyn Hall, Alan Selwyn, Michael Mullen    **Violin 2:** Michael Jenner, Judy Taylor, Hannah Barker, Barbara Grant, Linda McDonald, Simon Hill

**Viola:** Matthew LeMage, John Sutherland, Andrew Spencer, Debbie Miles-Johnson

**Cello:** Louise Jameson, Mary Walton, Helen Brauer    **Violone:** Andrew Kerr

**Oboe:** Simon Galton, Lysander Tennant    **Bassoon:** Mathew Dart    **Flute:** Nicholas Jackman

**Horns:** Elliot Seidman, Ed Spencer    **Trumpets:** Tom Harrison, Katherine Smith

**Timpani / side drum:** James Bower    **Harpsichord:** Steven Devine, Christine Thornton

**Linden Baroque** is a registered Charity (No 1014921) and is self-supporting. We are always looking for sponsorship for individual events or series. If you would like further information please telephone 0207 586 0553. Keep in touch on our website [www.lindenbaroque.org](http://www.lindenbaroque.org)

### **Future concerts:**

**December 5<sup>th</sup>** Bach Christmas Oratorio, Brighton Chamber Choir. All Saints Church, Hove.

**March 6<sup>th</sup>** Orchestral concert **here at St Stephens**, director Catherine Martin

**May 7<sup>th</sup>**, Bach St John Passion, UCS Centenary Choir. **University College School, Hampstead**

**June 18<sup>th</sup> & 19<sup>th</sup>**, Rameau, Hippolyte et Aricie, a semi-staged opera with dance St John's Church, **Waterloo**, London, director Peter Fender.

We thank Michael Taylor, who saved this amazing church for the community and Patrick, the administrator, for their generous support and warm welcome.

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Programme: A Selwyn (apologies for the compressed text to reflect the current economic climate)